

A Tribute to
Veronica Dunne

80th Birthday
Celebration
Concert

NATIONAL
CONCERT
HALL

Thursday
2nd August
2007





Ronnie with Kathleen Ferrier - Orfeo 1953

*Ronnie "Mimi" La Bohème
with Oreste Kirkop*





UACHTARÁN NA hÉIREANN
PRESIDENT OF IRELAND



MESSAGE FROM PRESIDENT McALEESE

I am delighted to send my best wishes to Dr Veronica Dunne on the occasion of this concert to mark her eightieth birthday.

Over the course of her life, Ronnie has become a household name in Ireland, with a stellar international reputation, familiar initially through her unbounded musical talents, and later through her devotion as a teacher. Fewer people, perhaps, are aware of the extraordinary dedication that Ronnie showed in developing her talents, particularly her determination in undertaking her extraordinary journey to study in post-war Rome in 1946, an early sign of the tenacity that was to propel her to world recognition in the coming years.

Ronnie's remarkable passion and dynamism as a teacher influenced a generation of Irish singers, an investment from which we are still benefiting. As a teacher, Ronnie ensured that her gifts and her love of music will be passed down through generations of singers, as the holding of this concert by your many friends and former students demonstrates so visibly.

Thank you, Ronnie, for sharing so generously your talent and your dedication to song. I know that you'll enjoy the concert, and the memories that are brought back in the company of old friends and students.

With my warmest wishes to you on this happy occasion,

Mary McAleese

MARY McALEESE
PRESIDENT OF IRELAND



*Gaiety Theatre, December 1952, L'Amico Fritz -
Noel Reid, Maria Salco, Alvinio Misciano, Giuseppe Morelli, Veronica Dunne,
Arturo La Porta, Brendan Cavanagh*



*Gaiety Theatre, December 1955, La Boheme -
Ronald Lewis, Harold Blackburn, Veronica Dunne, Charles Craig*



*Gaiety Theatre, April 1952,
La Boheme - Veronica Dunne, Giuseppe Zampieri*

*Gaiety Theatre, December 1952,
L'Amico Fritz - Veronica Dunne*





Message from the Lord Mayor of Dublin, Councillor Paddy Bourke

It is my great pleasure to have this opportunity to congratulate Dr. Veronica Dunne on this very special birthday celebration and, on behalf of the people of Dublin City, to thank her for her enormous contribution to the cultural life of our city.

Veronica Dunne has been a magnificent role model, mentor and advocate for the vocal arts for more than fifty years. Even today, she continues to make an invaluable contribution as inspiration and guide to emerging talent in the city. Her ability to identify great musical talent and to spare absolutely no effort in encouraging and nurturing that talent has been her hallmark.

In the very year that she won the prestigious Concorso Lirico finals in Milan, Veronica Dunne performed at The Lord Mayor's Show in aid of the Mansion House Coal Fund. Even then, as her star was rising in the world of music, she was prepared to contribute to the cultural life of her city and to the welfare of its less fortunate citizens.

Veronica Dunne has been an ambassador for this city and country as a world-class opera singer, performing major roles in many of Europe's great opera houses. She was a true star long before celebrity was invented! We thank her for investing her boundless energy and dedication to ensure that today's young singers have the skills and confidence to distinguish themselves on the world stage.

Thank you Veronica, Dublin takes pride in you.

Cllr. Paddy Bourke
Lord Mayor of Dublin



'Countess' Magic of Figaro 1963



'Blanche' Carmelites - Premiere 1958

When Veronica Dunne, young Irish soprano, made her debut as Mimi in La Bohème on November 19, world famous Irish-born opera Star Margaret Sheridan was there to help her young compatriot with advice, encouragement and a hand with her make-up. Margaret Sheridan made her own Covent Garden debut in 1919, and became a La Scala Star.

From Music and Musicians, 1953. Photo: Barratt's Photo Press.

Irish Club London 1952



Veronica Dunne

Dublin born Veronica (Ronnie) Dunne was a child with varied interests. She not only found herself involved in singing at an early age, she also developed a love of horses. During her youth, Ronnie competed in gymkhanas, at the Royal Dublin Society riding competitions, and she had a real passion for fox hunting.

Ronnie was educated at the Holy Faith Convent, Clontarf, followed by boarding at Mount Anville Sacred Heart Secondary School. She began her vocal studies at age 12 with the late Herbert Rooney, a former student of Parisian Jean De Reszke. Rooney immediately recognized her tremendous potential; her early love of and quickly developed skill in "Bel Canto" singing, that was to serve her well.

After selling her pony to help fund her studies, Dunne moved to Rome in 1946. She had met Monsignor Hugh O'Flaherty, a man revered for his work in the WWII Vatican saving thousands of Allied lives, and he had offered his protection when she came to Rome to begin advanced training. He arranged for her to board with the Sacred Heart nuns as she studied with Contessa Soldini Calcagni, and then with Maestro Francesco Calcatelli.

While still a student, Ronnie made her operatic debut in 1950 with the Dublin Grand Opera Society as Micaela in *Carmen* and Marguerite in *Faust*.

In 1952, Dunne's final year of studies, she entered the Concorso Lirico Milano, competing against 200 sopranos in her section. Early May found Ronnie performing with the symphony orchestra in Sligo. While performing, she received notification that she was in the Concorso Lirico finals taking place in Milan. After a harrowing trip from Sligo to Milan, she arrived at 5:30 to sing in her final that very day. As a result of winning this prestigious competition, she was chosen as Mimi and made her Italian operatic debut in *La Bohème* at the Teatro Nuovo in Milan. She then brought the company to Dublin to reprise the production at Easter in 1952.

Sir David Webster heard Ronnie sing Mimi and offered her a contract. She joined the Company of The Royal Opera House, Covent Garden, and made her operatic debut there as Sophie in *Der Rosenkavalier* (Strauss).

With Covent Garden, she again sang Mimi, Susanna in Mozart's *The Marriage of Figaro* with Joan Sutherland as the Countess, and

sang Euridice in Gluck's *Orfeo ed Euridice*, with the late Kathleen Ferrier, in February 1953.

That same year she married Peter McCarthy, with whom she had two children during their long and successful marriage. After her marriage, she commuted to Covent Garden where she was much in demand, singing major roles for the Company. She also sang key roles with Welsh National Opera, Scottish National Opera, Sadler's Wells (now ENO), and Wexford Festival Opera. In 1954, Ronnie toured the U.S. with the first Festival of Irish Singers and appeared on The Ed Sullivan Show during that three-month tour.

Unlike today's more liberal acceptance of working mothers, for Ronnie, balancing family and career wasn't as easily accomplished. While her singing, as dictated by social mores, took a back seat to family, she eventually had to move into a part-time situation with Covent Garden while raising her children. In 1958, she sang the role of Blanche in the premier of *Carmelites* by Poulenc. During that time, she also sang in oratorio all over England, Belgium, and Germany, and toured with Sir John Barbirolli and the Halle Orchestra.

Veronica Dunne has given numerous broadcasts and appearances on television with RTE and BBC. She has made several recordings with EMI, including the first recording of The Irish Ring, which has been a tremendous success all over the world.

In 1961, Ronnie moved into teaching and joined the staff of The Dublin College of Music (now the DIT Conservatory and Drama) the only voice teacher, and since that time has taught nearly every major Irish singer. She built a successful vocal department and developed the Répétiteur system, teaching and training vocal coaches and accompanists to vocalists. She has devoted her life to the training of young voices, often opening her home to foster students when no funds were available for their studies, taking on far more pupils than her busy schedule seemed to allow.

Since her retirement from the College of Music in 1992 Ronnie has continued to teach at The Leinster School of Music at Griffith College and at The Royal Irish Academy of Music.

Ronnie is a founding member of The Friends of the Vocal Arts in Ireland. The FVAI was established to financially assist vocal students in Ireland and has awarded



thousands in bursary monies to outstanding apprentices. On 2 April 1987, Dunne received an Honorary Doctorate from University College Dublin, and The Royal Dublin Society made her an Honorary Life Member on 23 June 1988. Dr. Dunne proudly admits that she has taught the grandchildren of her first students.

Dr. Veronica Dunne is an Irish National Treasure. She can be credited with the strong foundation upon which Dublin vocal community was built. She is a constant presence in the Dublin opera world, a well-respected vocal musician and teacher, a unique and gracious woman. She is a dedicated advocate of vocal music education and literally hundreds of singers owe their success and careers to Dunne's gifted teaching. Ronnie continues to teach aspiring vocal artists.

The culmination of her dream of providing bursary funds to promising young vocalists is the establishment of:

The Veronica Dunne International Singing Competition.

This, Ronnie established in 1992 and the first Competition took place in 1995, with the Final in the National Concert Hall. The first winner was Irish soprano Orla Boylan, who has since gone on to have a major international career. The competition was again held in 1997, 1999, 2003 and January 2007.

Far from being retired, Ronnie, at the young age of 80 years, is continuing to produce some of Opera's great stars. In the past year alone Ronnie's students Miriam Murphy (a native of Tralee) won the 2006 Seattle Opera International Wagner Competition, Tara Erraught (from Dundalk) aged only 20 years, won 2nd Prize in the Veronica Dunne International Singing Competition in Dublin in January 2007 and Celine Byrne (from Kildare) won the Maria Callas Grand Prix in Athens in March 2007 – the first Irish singer to win this prestigious prize.

AFTER
80
YEARS
RONNIE
FINALLY
FINDS A
WAY
TO FRIGHTEN
THE NATION
INTO
DROPPING
ITS JAW!!



A Tribute to Veronica Dunne

Internationally renowned soloists – former students of Dr. Veronica Dunne -
Prize-winners in the Veronica Dunne International Singing Competition

with

The Lasso Scholars and Piccolo Lasso
The Orlando Chamber Orchestra, (*Leader: Gillian Williams*),

Ite O'Donovan, *Conductor*
Vivian Coates, *Director*
Tony Peacock, *Presenter*

Part 1

La Traviata	Verdi	Brindisi	Karl Scully Celine Byrne & Coro
Don Giovanni	Mozart	La ci darem	Howard Reddy Deirdre Masterson
Fidelio	Beethoven	Mir ist so wunderbar	Suzanne Murphy Nikki Sharkey Paul Kelly Jack O'Kelly
Carmen	Bizet	Habanëra	Imelda Drumm & coro
Lakmë	Delibès	Dome epais	Fiona McAndrew Marie Walshe
Cardillo		Core 'ngrato	Paul Byrom
Casanova	Strauss/Benatzky	Nuns' Chorus	Kathryn Smith Ladies Chorus
Il Barbiere di Siviglia	Rossini	Una voce poco fa	Tara Erraught
Così fan tutte	Mozart	Soave sia il vento	Vivienne Hassell Fiona Murphy Eugene Griffin
Rusalka	Dvorak	Song to the moon	Celine Byrne
Nabucco	Verdi	Va Pensiero	All Soloists and chorus
Rigoletto	Verdi	La donna e mobile	The Three Tenors – John Scott, David Martin, Karl Scully

Interval

Part 2

The Mikado	<i>G & S</i>	Three little maids	Kay Lynch Una McMahon Tara Erraught
Ariadne auf Naxos	<i>Strauss</i>	Es gibt ein Reich	Orla Boylan
Pearl Fishers	<i>Bizet</i>	Au fond du temple	Jack O'Kelly Paul Kelly
Nozze di Figaro	<i>Mozart</i>	Porgi amor	Franzita Whelan
Merry Widow	<i>Lehar</i>	Vilja's Song	Angela Feeney & Coro
Tales of Hoffmann	<i>Offenbach</i>	O Belle Nuit	Vivienne Hassell & Coro Fiona Murphy
La Boheme	<i>Puccini</i>	Donde lieta uscì	Mairead Buicke Karl Scully
Macbeth	<i>Verdi</i>	Vieni t'affretta	Miriam Murphy
Rigoletto	<i>Verdi</i>	Bella figlia	David Martin Kathryn Smith Imelda Drumm Jack O'Kelly
Lily of Killarney	<i>Benedict</i>	I'm alone	Cara O'Sullivan
Neapolitan Song		O Sole Mio	Giuseppe Deligia
Camelot	<i>Lerner & Lowe</i>	If ever I would leave you	Howard Reddy
The Merry Widow	<i>Lehar</i>	Music Playing	Nyle Wolfe Angela Feeney
Die Fledermaus (New text by Tony Finnegan)	<i>Strauss</i>	Finale Act II	All soloists and chorus

Happy Birthday Ronnie!

Presented by Ite O'Donovan: *Dublin Choral Foundation*.
Vivian Coates: *Lyric Opera Productions*

A TRIBUTE TO VERONICA DUNNE

The brainchild for tonight's 80th Birthday Celebration Concert came from Ite O'Donovan on the 28th January 2006 following Dublin Choral Foundation's concert to mark the 250th anniversary of Mozart's birth. It was only natural that in the same year we would also celebrate the 50th anniversary of Ite's birth and the 10th birthday of DCF. With birthdays very much on her mind, Ite then made noises about a birthday concert for Ronnie but was not fully sure of her exact age. Verification was quickly provided and the plan for the "birthday bash" was born. We are here tonight thanks to the untiring efforts of Ite and her committee of dedicated professionals Suzanne Murphy, Vivian Coates from Lyric Opera and Angela McCrone.

So it is with an immense sense of both pride and gratitude that I welcome each and every one of you here this evening to what will be a concert of historic proportions to honour Ireland's greatest living artiste and music teacher. The pride comes from the fact that since the establishment of Dublin Choral Foundation in 1996 Ronnie has been our Patron and continues to be so. As a result of this the Foundation has been nurtured and guided by her expertise, kindness and invaluable support.

Our gratitude is for the fact that Ronnie is with us here tonight to allow us all together express our heartfelt appreciation to her for all she has done for music in this country both as a world class musical performer and teacher

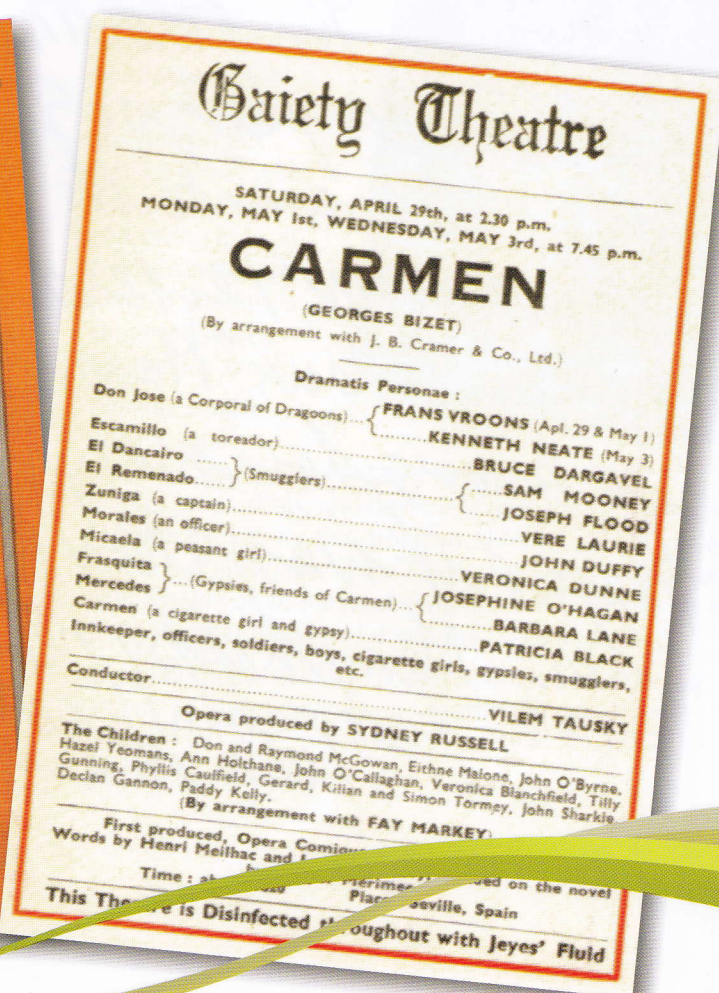
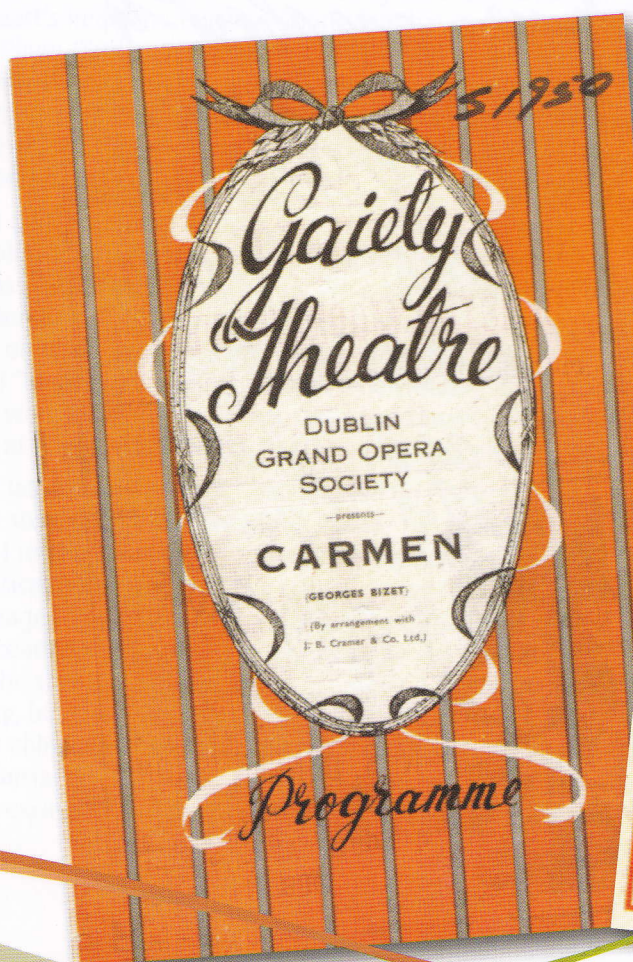
of international renown. Tonight's event is historic in that there will probably not be such a large collection of talent on the same stage under the one roof as we have tonight. Well, not until 2027 when we will join with her to celebrate her 100th! Laugh not, there is no sign of her slowing down.

On a personal note, I have had the privilege of knowing Ronnie over the recent years and could not help being struck by her immense warmth and love that is just such an integral part of her. She is tireless in her devotion and commitment to what she believes. One of her most memorable philosophies is "that in order to know yourself better you must compete" While tonight is not a competition it is our way of saying mile mile buiochas to you for all you have done for us and our children through the years.

"The true artist loves her song so much that within herself she dies to give him life"

Dr. Tony Peacock

Chairman, Dublin Choral Foundation





Dear Ronnie,

May 1st 2007

I'm told that you are about to turn 80 this year, so I'm writing to give you a big 'Welcome into the Society of Octogearians' which indeed I entered in 2005! I vividly remember our "Manon" together in Dublin, God knows how many years ago. What a pleasure it was & how attractive you made her! Many happy returns & may you enjoy your 4 score years!

Lots of love, Charles Mackerras.

Sir Charles Mackerras
Oil, 35" x 45"

by June Mendoza R.P., R.O.I.
Email: info@junemendoza.com
www.junemendoza.com

Salute to Veronica Dunne from the National Concert Hall!

On behalf of the Chairman, David Byrne and the Board of the National Concert Hall, I would like to warmly wish Veronica Dunne, one of the great ladies of Irish musical life, a very happy 80th Birthday!

Veronica has had a long association with the National Concert Hall, having been appointed to the first board in 1981 and she served thereafter with great distinction for a further 15 years. She was hugely committed to fundraising for the Hall's magnificent Kenneth Jones' organ which was constructed and installed in 1991.

And of course, Veronica's other lasting legacy to the National Concert Hall, are the many dozens of her talented students who regularly perform here and whose performances bring great enjoyment to many thousands of our patrons throughout the whole year. In acknowledgement of her contribution, we have much pleasure in appointing her an Honorary Silver Friend of the National Concert Hall.

Ronnie, on behalf of music lovers everywhere we salute your many outstanding achievements!

Judith Woodworth

Director



Happy Birthday Ronnie

The first time I saw Ronnie was at the inaugural concert of Limerick Choral Union, when she sang the soprano solo in Mozart's Requiem. I was so impressed that our Choir Master, Fr. Oliver O'Brien S.J. knew her well enough to greet her with "Hello Ronnie, how are you", and to see the warm and friendly hug she gave him in return. I got all the soloists' autographs that evening, but hers, as I was too shy to approach her.!

The next occasion I actually met her was at a dinner in Dublin, when she and the late Havelock Nelson were the "class" act and WE4, my group, were the lighter end of the "after dinner" entertainment. Just as she was about to step out on stage to sing some glorious Arias, she turned to us and said "Stick with me kids, and you'll be wearing diamonds" We were bowled over by her strong personality and sense of fun at a time when we thought she might be aloof.

The late Harry Christmas, who headed up EMI Ireland in the late sixties wanted me to go to Ronnie for singing lessons, but I resisted, thinking it would be inappropriate to be so classically trained for a "folk group". When I finally had the courage to go to her (the group having disbanded) she proceeded to scare the life out of me by planning my future, as she saw it, within an Opera Company. I thought she was crazy, but she obviously saw possibilities for me, of which I was oblivious. I was gradually caught up in her inexhaustible enthusiasm and energy and began to relish the challenge, joy and excitement of discovering Opera, Oratorio, French and

German lieder and much more.

As I write, she is in her drawing room late in the evening working on the Butterfly duet with two of her students and giving her "all" as she has always done.... and this is supposed to be her holiday time !!

Ronnie....thank you for your kindness, generosity, fantastic dinners, laughs, jokes, chats, and devilment over the years, but most of all, thank you for the strong vocal technique you gave me, which was invaluable in my career and which I hope I am now passing on to the next generation. You have been my teacher, great friend and dare I say "second mother"

Happy Birthday. Ronnie, I hope you enjoy your evening among all of us who love and appreciate you.

Suzanne Murphy



These celebrations for Ronnie will rightly concentrate on her incredible achievements as a teacher and motivator of young Irish singing talent and her tireless devotion to that cause.

I want to highlight another aspect of her unique abilities which tends to be forgotten. Simply put, she was a gifted opera singer, a true 'stage animal' who flourished and thrived in the heat of live performances. Had she not chosen to live in Ireland, marry and raise her family here who knows what direction her blossoming career might have taken? As a contract artist with the Royal Opera House Covent Garden between 1952 and 1958 among her roles there were, Mimi in *La Bohème*, Sophie in *Der Rosenkavalier*, Susanna in *Le Nozze di Figaro*, Antonia in *Tales of Hoffmann*, Blanche in the UK premiere of Poulenc's *Carmelites* and as Euridice in Gluck's *Orfeo ed Euridice*, which sadly were to be the final stage appearances of Kathleen Ferrier.

For the DGOS she appeared in 20 productions singing 77 performances of 13 roles from 1950 to a valedictory role as the Countess in *The Queen of Spades* in 2002. Three moments stand out for me. In 1962 as a wonderful Manon pleading with the Des Grieux of Edward Byles to abandon his priestly vows in an impassioned Saint Sulpice scene from the Massenet opera. High drama indeed. A regal Countess in Mozart's *Nozze di Figaro* in 1963 and most touching of all as a heartrending Mimi with Charles Craig as Rodolfo in Puccini's *La Bohème* in December 1965. Offstage her earthy humour and 'no nonsense' approach endeared her to all. The Wexford Festival heard her as Suzel in *L'Amico Fritz* in 1962 and she made regular guest appearances with the Welsh National Opera notably as Marenka in the *Bartered Bride*, Elvira in *Don Giovanni* and as Puccini's Tosca. Audiences in Limerick, Kilrush and Cork also heard her in opera roles ranging from Eily in the *Lily of Killarney* to the title role in Bizet's *Carmen*.

Opera wasn't the only string to her bow. Living in Dublin meant she was available for concert work here, and for over

20 years was the soprano of choice in works by Monteverdi, Handel, Mozart, Mendelssohn, Beethoven, Rossini, Verdi, Mahler, Bruckner, Hindemith, Ravel, Richard Strauss, Kodaly, Janacek and Britten.

Ronnie was also involved in many Irish premieres of major works and indeed created works by Irish composers Gerard Victory, Brian Boydell, Seoirse Bodley and James Wilson, who dedicated his *Seven Irish Songs* to her. In addition she was a regular broadcaster with RTE and the BBC in both Radio and Television.

The one thing missing from all this activity is a discography worthy of her range and talent. All that is available on CD, from the half dozen LPs she made, is a recent reissue on the CFP label of excerpts from 'The Irish Ring' with a selection of Irish Love Songs filling out the disc. RTE have archived a small number of tapes featuring works by Irish composers. A few private tapes and off-air recordings of some of her Irish performances complete the picture. In Nov 2005 a function in the United Arts Club in Dublin was held in her honour by former members of the DGOS, where some of these recordings were aired – many of which she had never heard or even knew existed. At the end of the evening Ronnie, with her characteristic frankness and a justifiable sense of pride, said: 'You know, I was a bloody good singer back in those days'.

Indeed she was.

Paddy Brennan DGOS Archivist



Meeting Ronnie for the first time many years ago was like some cosmic explosion of which I am still feeling the after-effects; my first encounter with her involved her kidnapping me - I think I need say no more ... Since then there have been many gin-and-tonics on both sides of the Atlantic with many wonderful memories. The most recent memories - and gin-and-tonics - were in Dublin and involved the killing of mice ... I think again, I need say no more!

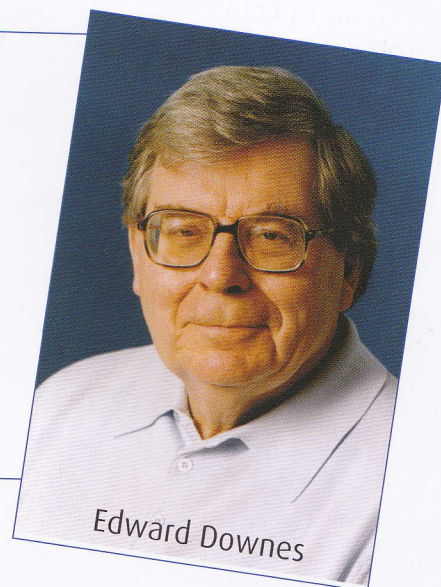
Ronnie my dear, I salute you and send love and good wishes for your birthday.

Mikael Eliassen



Many congratulations to you, Ronnie, on your 80th birthday. I recall the time when we worked together at Covent Garden with great pleasure. There have been few singers there since who could match your most beautiful voice and endearing personality.
I wish you continuing health and happiness - you are still only a girl! I am 83!

Love, Ted



Happy 80th Birthday Ronnie

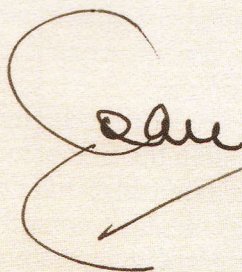
With congratulations and heartfelt thanks for your boundless energy, loyalty, generosity and hospitality.

Ingrid Surgenor

Congratulations, dear Ronnie, on this very special birthday occasion and I'm sure you will have a wonderfully happy time.

I am so sorry to be unable to join you due to our late return from Australia but Richard and I send fondest love and hope we may see you soon. We'll certainly be thinking of you and the many happy times spent together.

Much love,

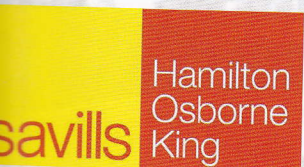
A large, elegant handwritten signature in dark ink, which appears to be "Edu". A long, thin line extends from the bottom of the signature towards the right, ending near a photograph.

Les Avants, April 2007



PARK PLACE STATION BUILDING DUBLIN 2

SAVILLS HAMILTON
OSBORNE KING
2 Molesworth Street
Dublin 2
01 353 1 (0) 6181300
www.savills.ie



www.parkplacedublin.com

With the growing success of Harcourt Street's entertainment hub, including The Odeon, D Two, Krystle, The POD and many others, Clancourt has seen a niche in the market to create a cluster of food, wine and catering offers to add to this mix in the unique development The Station Building, Park Place, Hatch St., Dublin 2.

The Station Building, Park Place comprises a total of 7 former railway vaults ranging in size from c.120 to 207m² under the former Harcourt Street line train station along with the stunning c.790m² former station building, which originally housed the platform.

Discussions are currently under way with a number of key restaurant occupiers to put their stamp on these unique vault units. The development will provide an excellent day-time and night-time trading opportunity for retailers and restaurateurs alike to benefit from the major business users in the area as well as the long established night-time destinations, which adjoin the scheme.

Rents for this exclusive development start at c. €650 per sq.m. for the larger vault units. With the central location and unique style of each space, retailers and restaurateurs will have the point of difference that will give The Station Building its identity from within the city centre.

With occupiers including Hibernian, Barclays and Investor Trust Bank, the Park Place offices are adding to the quantity of professional footfall in the area. Alongside the Park Place offices, the surround of Harcourt and Hatch Street boast well-known corporate names such as KPMG, Ernst & Young, Bank of Scotland, Irish Life, Bank of America, HSBC, Deloitte and Arthur Cox to name a few.

Park Place Station Building aims to fill a gap in the business district of Harcourt Street providing a wider selection of food and convenience offers for the many professionals in the area.

Lafferty Design
Studio
Architectural Visualisation © 2007

It has been my good fortune over the years to meet a good number of Irish singers and in two very different capacities, but whether on stage with them or in a training context, the same traits shine through. Different generations of Irish singers show the same impeccable vocal technique, which allows them to encompass a wide range of styles and have lengthy and successful careers! Added to this is an elegance of presentation - now regrettably not often found, and a blazing commitment to the serious business of being a professional singer. They have style, individuality and make you want to listen to them. These characteristics don't occur magically. The high standards that Ronnie Dunne has set over so many years, and her never ending enthusiasm for singing, has been, and continues to be nothing short of inspirational. She is a real Irish cultural treasure who by her own singing and her devoted teaching has brought immense pleasure to music lovers everywhere. All of us who believe in and enjoy classical singing are in her debt.



Donald Maxwell

National Opera Studio, London

Dear Ronnie

I understand that you are having a very special celebration tonight and I want to send you my sincerest congratulations. Here's wishing you all you yourself could wish for. I have been looking back over the past - years, since our paths crossed, and I have so many happy memories.



Working with you in Donna Elvira for the DGOS; the performance of "The Tain" for the 20th Century Festival when you appeared looking like a real Chieftaness/Princess, in a fabulous gown and a gold band on your head! A recital in Clonain's House in Castlereagh; and working with your students - in particular a young mezzo learning Cenerentola for the INO(!) By sheer coincidence I was given a CD recently of a collection of Operetta and musical comedy excerpts. Most are sung by sopranos of a "skimmed milk" type, but one is a soprano who I described as "Jersey cream" - someone called Veronica Dunne singing "I dreamt I dwelt ...". With many congratulations and much love.

Courtney Kenny

THEATRE ROYAL

PRESENTS

THE LORD MAYOR'S SHOW

In aid of the MANSION HOUSE COAL FUND.

FRIDAY, 9th MAY, 1952

1. COMERFORD TROUPE OF IRISH DANCERS
2. PADDY CROSBIE
Remembers his old school—without the tie
3. ALICE DALGARNO and THE ROYALETTES
4. KAY CAVENDISH
Singer and Pianist from the B.B.C.
5. NOEL PURCELL
Without the beard, but with plenty of humour
6. Introducing Stars of the Ealing Studios production:
"THE GENTLE GUNMAN"
JOHN MILLS
DIRK BOGARDE
ROBERT BEATTY
BARBARA MULLEN
7. KATHERINE DUNHAM DANCERS
Bring the warmth of the Caribbean

INTERVAL

ADDRESS BY

THE RIGHT HON.
THE LORD MAYOR OF DUBLIN
(Senator ANDREW S. CLARKIN)

NORMAN METCALFE at the Organ

DON'T FORGET TO BUY
YOUR RAFFLE TICKETS

8. EMERALD GIRL PIPERS' BAND
Send the notes a'skirling
9. CECIL SHERIDAN
A Dublin Comedian with a commentary
10. DUBLIN GRAND OPERA SOCIETY
Presents Excerpts from
"LA BOHEME" and "RIGOLETTO"
Sung by
GIUSEPPE ZAMPIERI GIULIO FIORAVANTI
SANDRA BARUFFI VERONICA DUNNE
BETTY SAGON
and the Chorus of the
DUBLIN GRAND OPERA SOCIETY
Conductor VILEM TAUSKY
11. If you have your RAFFLE TICKET you may now become the owner of a **PYE RADIO SET**
12. THE BATTLE OF THE BANDS
JIMMY CAMPBELL NOEL PURCELL
PADDY DUNLEA VERA MONTGOMERY
THEATRE ROYAL ORCHESTRA
THE NATIONAL ANTHEM

THE SHOW COMPERED BY EDDIE BYRNE

THE THEATRE ROYAL ORCHESTRA Conducted by JIMMY CAMPBELL

Artists appear by kind permission of Gaiety, Olympia and Theatre Royal

(The organisers reserve the right, in unavoidable circumstances, to vary this programme)



Opera Ireland

17TH - 25TH NOVEMBER
WINTER 2007 SEASON

TURANDOT

Giacomo Puccini

17, 19, 21, 23, & 25 November 2007

DEAD MAN WALKING

Jake Heggie

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THE IRISH TIMES

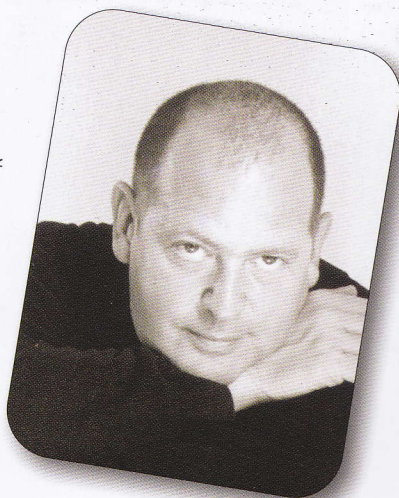
RTE

They are rare these magical moments in opera; total silence and complete absence of movement in the auditorium, over a thousand people sit on the edge on their seats and lean with their soul over the orchestra pit onto the stage, they absorb every tone, every word, every gesture, every action from the performer, you could hear a needle drop, you hear your own heart beat. All eyes and ears and hearts are with the artist on stage, nothing else counts now, nothing else exists in this moment, you want it to last, you want it to last forever. And then it comes to an end. It had to come to an end, like all things do. And you are almost relieved that it did. The tension was almost unbearable, and you ask yourself will I ever experience another moment like this on a stage?

The moment I am describing is Ronnie Dunne singing the acapella aria of the Countess in Tchaikovsky's *Queen of Spades* on the stage of the Gaiety Theatre.

Thank you so much Ronnie for this special moment and thank you for your friendship.

Dieter Kaegi



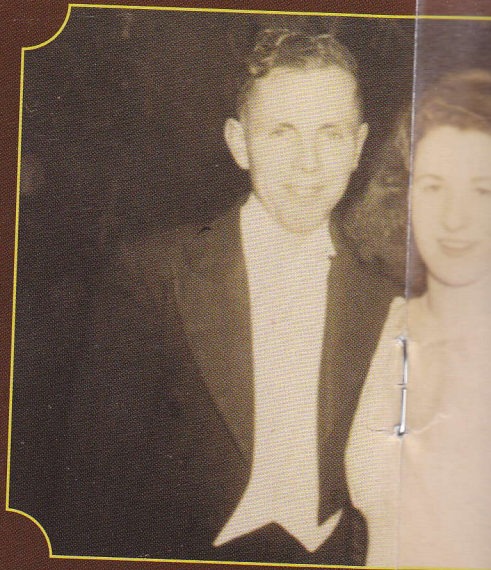
'I want this performance in Queen of Spades to be my swan-song, my goodbye to Dublin audiences'

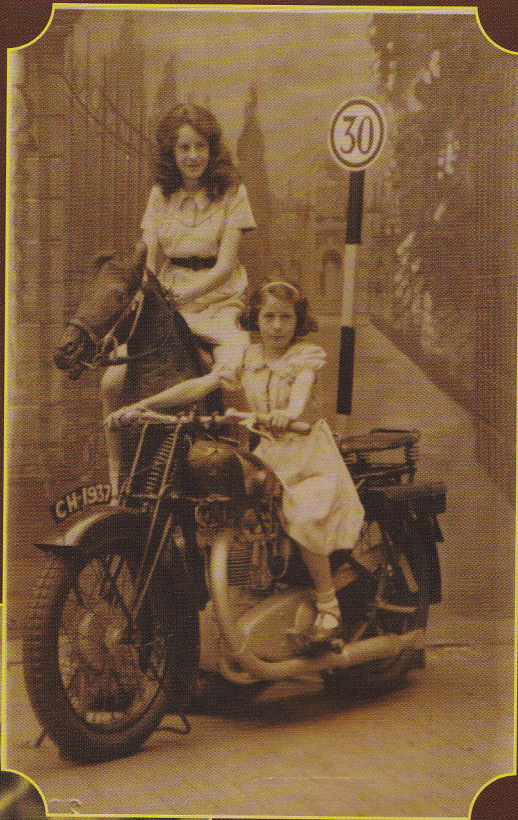
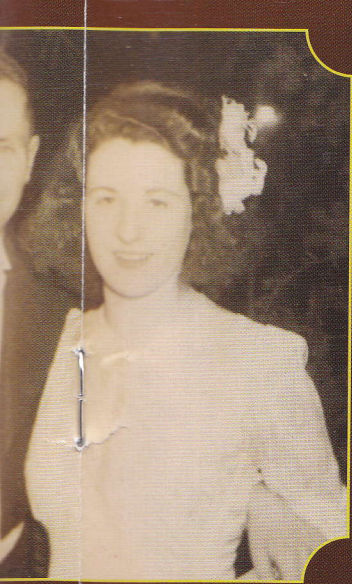
Dr Veronica Dunne in conversation with Catherine Murphy.
Irish Independent, 19th November 2002.

Ronnie Dunne is one of the rarest phenomenon in the world of Classical Music. Devotion to the care of up and coming artists is as important as the finished performance itself. Few can compete with her selfless commitment to the young and none to her unique energy. She is an example to us all and I count myself blessed to be counted among her friends.

Dennis O'Neill







Ronnie

80 Years Young

and still bringing us success after success!

Many happy returns on your special day

from the Director, Governors,

Staff and students of the

Royal Irish Academy of Music!

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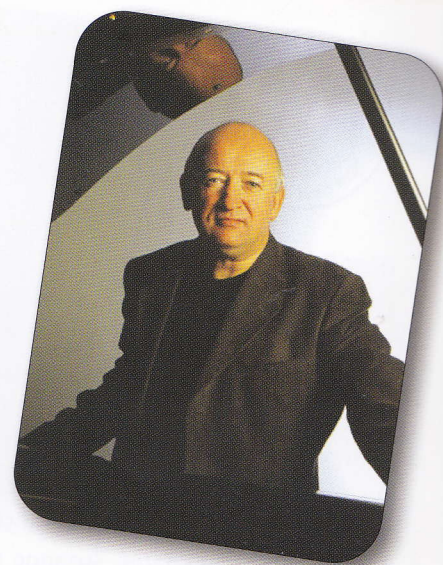
I simply cannot believe that Ronnie is 80 !! Anybody meeting her for the first time would be the same. She doesn't look 80, she doesn't act 80 and she's just as outrageous as ever !

I still remember the first time my piano teacher in the College of Music, Dr. JJ.O'Reilly, directed me to Ronnie's teaching room in the College and said to Ronnie "His sight-reading is lousy. Throw everything at him and he'll get the hang of it!!" And she did -Verdi, Donizetti, Puccini, mountainous steaks, gallons of wine, a week in Tossa de Mar to help me relax before I studied like a maniac for my finals in UCD, precious £5 notes which she sent me when I was a penniless student in Vienna, more laughs than most people have had in a lifetime and a friendship that has become more precious with each passing year.

I learned so much from her - how to let the music breathe, how to bend a phrase so that it seems effortless and totally natural, how to search for a true vocal cantabile which both Mozart and Chopin in their letters insist is mandatory for all pianists. I also met Schubert the Lieder composer without whom it would have been impossible to understand how he composed his piano music. I still hear Lieder Schumann, Brahms, Wolf, Strauss and others which

bring me back to those wonderful days when I could have (and did-for no fee !) played for her students all day long in her house in Terenure. Magical Sundays which led me to understand that, despite my parents objections, music would be my life. One of the greatest gifts she ever gave me didn't cost her a penny. I was running through some Brahms with her one day in the late 60s (it was "Von Ewigar Liebe") and when I had finished playing the accompaniment she looked at me with new eyes and said "That was wonderful!! We will have to do a recital together" - and she planned it immediately. She never saw the tears of joy in my eyes. I thought I had died and gone to heaven!!

When she had to retire from the College in the mid-90s I was thrilled to be able to entice her to teach at the Royal Irish Academy of Music and her arrival, along with Irene Sandford, enhanced our vocal department immeasurably so that it is at the tremendous standard that it has achieved today. To our great grief we lost Irene a few years ago but Ronnie will be there for as long as I can keep her. She is still producing world-class singers and the great successes of Celine Byrne and Tara Erraught in International Singing Competitions this year is testament to that fact. Having her in our Vocal Department in the



Academy stimulates everybody and just watching a performance of Mozart's *Marriage of Figaro* at the Academy last January with students from all teachers and our own orchestra conducted by David Adams showed what an inspiration her presence can be. I am heartbroken that because of a concert at the Aspen Festival in the USA last night I cannot be at the National Concert Hall tonight to join the festivities. But Ronnie knows that she has all my love and affection forever. For me she is a National Treasure.

John O'Connor

Ronnie after performance of Norma !!



Ronnie with Liam Brady





Leinster School of Music & Drama



Dear Ronnie,

Congratulations and all good wishes on this great occasion - you have helped so many people to get fulfilment in life!

Over the last twenty years while teaching in The Leinster School of Music & Drama you have helped develop and nurture some of Ireland's most talented performers, some of whom have gone on to attend prestigious music schools and opera houses throughout the world. In addition to this, many of your students have gone on to perform on the world stage - some examples of past students include; Anthony Kearns, Suzanne Murphy, Howard Reddy, Kathryn Smith and Ronan Tynan to name but a few.

To celebrate your dedication to teaching we were delighted to award you Griffith College Dublin's Professional Excellence Award in December 2005. This was in recognition of your outstanding national contribution to the development of music and drama.

We wish you a very happy birthday and continued success with your teaching.

SHEILA MURPHY

Many happy returns Ronnie from all of your friends in
The Leinster School of Music & Drama and Griffith College Dublin!



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Ronnie Dunne's life has been a fascinating one with many moving episodes. One of them relates to Monsignor Hugh O'Flaherty, the Pimpernel of the Vatican who had helped 4,000 escapees from the Nazis.

She writes in her autobiography: "In Spring of 1947 the Monsignor asked me to accompany him to the Ardeatine Caves just outside Rome where in March 1944, in reprisal for the killing of thirty-three SS troopers, the Gestapo had executed three hundred and thirty five Italians, blasting the rock covering in the holes. Now almost three years later the Italians had blasted open the rock face. We were going out to pray and console with the people of Rome.

On entering the cave we saw row upon row of coffins and on each coffin was placed a photo along with the name and age of the person inside. Candles were burning and the back wall was covered with wreaths of flowers. The Monsignor and I walked in silence looking at the photos. I was overwhelmed by the tragedy of the scene and my tears began to flow and I noticed that the Monsignor was crying too.

Whenever I am asked to define the qualities of heroism I simply revisit the very real image forever buried in my mind of the tall priest standing beside me in the caves with tears streaming down his face. I remember how obvious it was that he was tortured by the idea of human suffering and that he would go to any length to stop it. It was this powerful motivation which made all those incredible stories credible. It was this source of strength that provided him with an endless reservoir of

goodness, which he used to alleviate the suffering of any person no matter what their race, religion or creed. My measuring tape for heroism has always been and will always remain a good priest from Kerry who during extraordinary times was, quite simply, an extraordinary man".

Those who know Ronnie will agree that her life measures well to this measuring tape drawn some 60 years ago and will recognise in her life the reservoir of goodness which she saw in Monsignor O'Flaherty.

Heroism manifest in ordinary times, occurs in much more ordinary ways. In Ronnie's case it is manifest in her commitment to her art, to her students and to the promotion of the international careers of young Irish singers. This commitment shared by colleagues and former students, inspires young singers to great heights from which they in turn, inspire us in performance. No doubt the source of Ronnie's great strength has been the endless joy she thus creates for this, and many generations to come.

Diarmuid Hegarty
President
Griffith College Dublin

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On behalf of all staff and former students of the DIT Conservatory of Music and Drama, it is my great honour to wish Veronica Dunnea very happy 80th birthday.

For a period of thirty years, Ronnie trained generations of young singers in room 20 in the College of Music in Chatham Row. The successes of her students are legendary as are the tales of her larger than life personality. Room 20 was often referred to as the "labour ward" because of Ronnie's emphasis on teaching breathing techniques! If you were a piano player and happened to call in to her room, you were likely to end up at the piano accompanying a student. Her room was a hive of activity and often resembled a railway station with the numbers of people coming and going.

Ronnie nurtured all her students in the College of Music. As Head of the Vocal Department she was instrumental in establishing it as the vibrant and highly respected vocal department it has become today. Among other things, she was responsible for many successful opera productions including *Die Zauberflöte*, *Le Nozze di Figaro*, *Clemenza di Tito* and *Albert Herring*.

Ronnie's generosity has always been a major feature of her personality. While in the College, she went way beyond her teaching duties, often feeding her students and even offering

them accommodation on occasion. Her energy was and remains indefatigable. Such was her interest in the students that extra lessons were the norm and she continues to follow the career paths of her ex-students who have joined the profession.

The DIT and the students who had the privilege to study with Ronnie owe her a tremendous gratitude.

We all salute you Ronnie on this wonderful occasion, and hope you continue to impart your knowledge and expertise to singing students all over Dublin for many years to come.

Brid Grant

Head of Conservatory of Music and Drama, DIT



My career as a répétiteur began in 1983 when, as a young university student, I was engaged by the College of Music/VEC to play for the Opera Class twice a week. Within the first few weeks Ronnie spotted a 'new' pianist on the premises and in her unique, persuasive manner, invited me to play for her students. At first it was a complete whirlwind as I had never played an operatic aria in my life and I had no idea how to recreate orchestral scores at the piano. One day, as my attempts to play an aria from *La Bohème* failed miserably, Ronnie started to sing the orchestra part and thump the piano at the same time. Then she said to me, 'Now love, that's what Puccini wanted... Do you understand?' Not sure whether to laugh or cry, I left her room that day vowing I would never go back again!... Which I did of course! Over the next eight years I think I played for almost every singer Ronnie taught and I feel very privileged to be able to say that I have played for all of Ireland's greatest singers, thanks to Ronnie. My love for opera was born and developed in room 20 in Chatham Row and I personally thank Ronnie for opening up that world to me. All my 'first' opportunities were thanks to Ronnie... my first concert with singers, my first lieder/song recital, my first opera to rep... It was straight from Ronnie's room that I secured a place on the répétiteur's course at London's National Opera Studio in London in 1991, never having done a postgraduate course of any description at one of the London colleges... highly unusual in the British system!! But then, I did hail from a rather unusual system, one all of the making of a very unique and wonderful woman... Ronnie!

I discovered in 1987 that Ronnie and I almost shared a birthday when I mentioned (while sitting at the piano in her

room of course!) that it was my birthday. It was hers the next day so she turned to the student in the room and said she'd had enough for one day and if anybody was looking for her she could be found around the corner in Peter's pub! We left Ronnie's room about 4pm that day... We left Peter's pub around midnight that night! Ronnie was 60, I was 25.

Now, 20 years on, I am delighted to say that Ronnie and I still meet regularly at committee meetings for the Veronica Dunne singing competition and at the many fundraising concerts and events we organise. Long may our relationship last! Thank-you Ronnie for opening up a world to me I knew nothing of and for inspiring me to pursue a career as a répétiteur. I deem it a great privilege to work as I do and I will never forget your kindness and encouragement over the years.

I wish you a very Happy and Special Birthday Ronnie.

Much Love,

Mairead Hurley



Winning the Veronica Dunne Bursary

The Veronica Dunne Bursary was possibly the most important and memorable events at the beginning of my singing career. It catapulted me into the world of a professional singer overnight. I went from being a science post-graduate in UCD to being an opera singer. The decision to change career began with this Competition. It was the first time that I had performed with an orchestra and been heard by an international panel of jurors including the legendary Joan Sutherland. I will never forget her question to me as she handed me the Veronica Dunne Trophy:

"Marvellous breath control. How do you manage it?!" My reply was, "You're asking me ?!?"

In the 12 years since winning the Bursary I have travelled all over the world and have performed for some of the world's leading opera companies. Along the way I have come across many of Veronica Dunne's students who are really making their mark on the operatic world. Long may she continue the great work that she does.

Happy Birthday Ronnie and thanks again.

ORLA BOYLAN



I was most grateful that I got the 1st prize from the Fifth Veronica Dunne International Singing Competition. By winning that competition, I have gotten the contract from Opera Ireland to sing Liu from Turandot by Puccini, and I also will make a tour to sing Queen of the Night with Glyndebourne. Not only having the contracts from the theatres, I will have the concert in Dublin this coming September. Staying in Dublin for the competition was a wonderful and unforgettable experience for me! That actually opened the door to sing in Europe which was my dream.

And Madam VERONICA DUNNE, she was the most graceful and beautiful person I ever met. What a honor I could meet such a great singer like her!

Happy 80th birthday Veronica!!!

Best wishes,

MARI MORIYA



It was a great emotion to sing in Dublin, one of the best of my life. I keep always in my heart the city and the hospitality of people. This contest gave me many possibilities of work. I hope to come back to see the many friends I met there. For my return in Turandot I'm very satisfied and excited because it's a great character that I have already performed in several theatres. So I hope Veronica will accept my sincere good wishes for her Birthday!

Lots of love,

STEFANIA SPAGGIARI



DEAR RONNIE

YOU HAVE INSPIRED ME EVER SINCE I WAS 15 YEARS OLD WITH YOUR EXTRAORDINARY ARTISTRY, COMMITMENT, AND BOUNDLESS ENERGY FOR WHICH I THANK YOU FROM THE BOTTOM OF MY HEART. YOUR GENEROSITY IS LEGENDARY BUT ULTIMATELY THE GREATEST GIFTS YOU HAVE GIVEN ME ARE A LOVE OF MUSIC, AND A PASSIONATE BELIEF IN THE POWER OF THE VOICE TO CHANGE PEOPLES LIVES. YOU HAVE CHANGED MINE, AND I WISH I COULD BE THERE TO THANK YOU PUBLICLY.

HAVE A GREAT NIGHT AND CONGRATULATIONS.

WITH LOVE AS ALWAYS,

PATRICIA BARDON



Stuart Burrows

D.Mus.



I shall always cherish those early days with W.N.O and singing with Ronnie. Those were the early years of W.N.O., but what joy we had!

Please convey my love & best wishes to her on this very special occasion. My heart will be with you all on the evening of August 2nd

God Bless to all my friends who will join you in Dublin & give my very special friend a big hug for me
Fondes^t Regards,
Stuart

Ite O'Donovan

Ite O'Donovan, founder/director of Dublin Choral Foundation, studied orchestral conducting in the Czech Republic and has conducted a wide range of symphonic repertoire from Mozart to Stravinsky. She has trained choirs of all ages from Junior Choir to Choral Society and was Director of the Palestrina Choir in Dublin's Pro-Cathedral from 1982 to 1995. Her choirs have performed in all the major cities of Europe, in Canada, Moscow and New York and have broadcast regularly on radio and television. From 1988 to 1994 Ite directed the Dublin College of Music Choral Society. Programmes included Bach *Magnificat*, Rossini's *Petite Messe Solennelle*, Mozart's *Coronation Mass* and Faure's *Requiem* and performances featured, as soloists, many of Ronnie's young emerging students including Imelda Drumm, Fiona McAndrew, Lynda Lee and Miriam Murphy.



Dublin Choral Foundation

The Lassus Scholars and its junior section, Piccolo Lasso, were established by Dublin Choral Foundation in 1996 under the direction of Ite O'Donovan. Named after the great virtuoso of Renaissance polyphony Orlande de Lassus, the choirs contribute regularly to the musical life of Dublin with regular performances of large scale works at the National Concert Hall and numerous liturgical performances throughout the year at various venues including Adam & Eve's, Merchants' Quay, St Joseph's Terenure, St Audoen's (Tridentine) and Christ Church Cathedral. The choirs regularly travel abroad and since December 1996 have performed in Strasbourg (Noelies 2006), Rome (150th Anniversary of the excavations at San Clemente, June 2007) and Krakow (International Congress of Pueri Cantores, July 2007).

Dr Veronica Dunne:

Honorary Patron of Dublin Choral Foundation

Dr Veronica Dunne graciously accepted the invitation to become Honorary Patron of Dublin Choral Foundation in 1996 and throughout the past eleven years has never missed a major concert performance by the choirs. Her singing students feature regularly as soloists with the choirs and over the years many have also been members of The Lassus Scholars.

Ronnie, we salute you on this evening of celebration! We thank you for your unbounded support, your genuine and enthusiastic praise for all our endeavours but most of all for your wonderful kindness, your generous and unbounded love which flows out to us and to everyone with whom you come in contact.

Happy Birthday Ronnie!

Gillian Williams

One of Ireland's most accomplished violinist, Dublin-born Gillian Williams studied at the Guildhall School of Music and Drama, London under Professor David Takeno. As a student, she won all major competitions in Ireland, as well as the Louis Pescakai Memorial Prize at Guildhall for virtuoso playing. Commanding a wide-ranging repertoire, her characteristic warmth, intensity and clarity of tone have won her praise from audiences and critics alike. She has performed extensively throughout Ireland, as well as Britain, America and Italy while her numerous solo performances have included concerti by Mozart, Vivaldi, Bruch, Tchaikovsky. Gillian was leader and co-leader of the NSOI, RTECO and ICO as well as festival and sessions orchestras. She is permanent leader of the Orlando Chamber Orchestra with whom she also featured as soloist in the 2006 MOZART Celebrations at the NCH and National Gallery of Ireland.





Ronnie Dunne with the choirs of Dublin Choral Foundation

The Orlando Chamber Orchestra

Named after Orlando di Lasso, comprises many of Dublin's most experienced professional musicians. The orchestra accompanies the **Lassus Scholars** and **Piccolo Lasso** in major performances at the National Concert Hall. Recent programmes have included Mozart's 'Great' Mass in C, *Requiem*, Sinfonia Concertante K364 and Violin Concerto K.218 during 2006. The orchestra has also joined the choirs in performances of Beethoven's *Mass in C*, Puccini's *Missa di Gloria*, Haydn's *Nelsonmesse*, *Theresienmesse* and Honegger's *Une Cantate de Noël* in addition to accompanying a wide range of operatic arias and choruses. The Orlando Chamber Orchestra accompanies the Lassus Scholars on their recent recording of Mozart Masses "Mozart 250".

Violins

Gillian Williams,
Leader
Patricia Higgins,
Co-leader
Aingeala de Burca
Brona Fitzgerald
Ann Harte
Mona McMahon,
Catherine McCarthy
Robert Mahon,
Niall O'Brien
Anne Phelan
Hilary Travers

Viola

Conal Gleeson
Katherine Barnecutt
Ciaran Crilly

Cello

Arun Rao
Kate Ellis
Grainne Hope

Double Bass

Maeve Sheil

Harp

Geraldine O'Doherty

Keyboard

Paul Dorgan

Oboe

Louise Miller
Tom Burke

Flute

Marie Cumaskey
Riona O Duinin

Clarinet

Conor Sheil
John Murphy

Bassoon

Sinead Frost
Michael Day

French Horn

Brian Daly
Jacqueline McCarthy

Trumpet

John Walsh
Niall O'Sullivan

Percussion

Amo Sayed



Tony Peacock *Presenter*

Tony was one of the founder members of Dublin Choral Foundation and has worked tirelessly promoting its work. His love of music goes back to his childhood when he used to attend St. Andrew's church in Westland Row with his father, Tom, who was a member of the then prestigious choir.

Tony works as a G.P. in Dublin, is married to Lourde and has two children, Andrew and Fiona, both of whom were members of Piccolo Lasso. His daughter Fiona graduated to membership of the Lassus Scholars. Fiona also trained under Veronica Dunne. He became Chairman of Dublin Choral Foundation in 2002. He has told Ite on many occasions that he will do anything for DCF provided he is not asked to sing!

Angela McCrone *PR Consultant*

Angela has been associated with Dublin's operatic life for many years. After a period as a chorus member with the Dublin Grand Opera Society, she joined the management team of the organisation, (later to become Opera Ireland), with specific responsibility for Public Relations and latterly Artistic Administration.

She was instrumental in the creation of the Masterclass series and other supports to assist the professional development of young emerging artists which she continues today through her work with The Veronica Dunne International Singing Competition. Angela was administrator for the 1993 Veronica Dunne Singing Competition and is a member of the Board of the Friends of the Vocal Arts which administers the Competition.



Maeve Hillery, Dr. Pat Frain with Ronnie at Dublin Choral Foundation Concert, December 2002

Vivian Coates *Director*

Vivian is honoured to be part of this Birthday Party celebration for his good friend Ronnie. A most apt and fitting tribute to the First Lady of Irish Opera.

He is proud to have Ronnie as the Patron for his Lyric Opera Productions, which he founded and has been Artistic Director of, since 1995. In that time he has directed all, and designed most, of its productions and many other events at The National Concert Hall.

Ronnie has been an ardent supporter of both Lyric Opera and Vivian as an independent director of opera since they met in 1982. She has always had the capacity to promote others before herself and has been observing and coaxing his career as well as offering advice and guidance. Both Vivian and Ronnie are great believers in using Irish artists whenever possible.

Most recently, Mr Coates was honoured to receive the title of **Cavaliere** from the Italian President, Giorgio Napolitano and the Italian Embassy for his services in promoting Italian Culture in Ireland. He was delighted that Ronnie was able to celebrate that occasion with his other friends and family at the Italian Embassy in May.

Between Lyric Opera and its sister musical company, Festival Productions, Mr. Coates has remained in Ireland directing and designing most of their works. He also gives time to nurturing Irish students of singing regularly by including many into Lyric Opera Productions and also working with students at DIT Conservatory of Music.

Before establishing Lyric Opera, Mr. Coates worked as Staff Director / Assistant Director with most of the UK and Irish Opera company's including Opera North (Leeds), Scottish Opera, Opera Ireland, Wexford Festival, D'Oyly Carte Opera Company, and he also co-directed **Carmen** for the Royal Opera House, Covent Garden for the international Festival in Jerusalem.

Vivian has known Ronnie for some 25 years and in that time she has managed to promote him from "Vincent" to "Vivian" – a fact of which he is most proud!!!! He is delighted to be part of this very special evening for someone who has constantly shown great support to him during his entire career as a director.

"Happy Birthday Ronnie!"

Ronnie at the conferring of Vivian Coates as Cavaliere by the Italian Government (May 2007)



Orla Boylan *Soprano*

Orla Boylan was born in Ireland and studied singing with Mary Brennan, at the DIT College of Music. She is the recipient of numerous awards including the Veronica Dunne Bursary and the As.Li.Co. European Operatic Singing Competition.

Last season she made her debut as *Blanche Dubois* in Andre Previn's *A Streetcar Named Desire* in Opera Ireland and sang in the world premier of Richard Mill's *Love of the Nightingale* in the Perth International Arts Festival. Plans include *Sieglinde* (Opera du Rhin) and *Countess Almaviva* (Cologne).



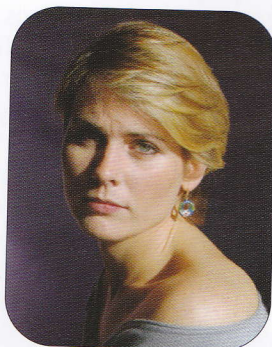
Anne Buckley *Soprano*

Anne studied Singing with Dr. Veronica Dunne and Ms. Jeannie Reddin at the College of Music. While a member of the RTE Chamber Choir she performed extensively as soloist throughout the world, giving her debut performance at the NCH. Anne is best known for her performance as Goddess of Erin in Michael Flatley's *Lord of the Dance* and *Feet Of Flames* touring the world for seven years and performing to over 20 million people. Having recorded for TV, Movies and Soundtracks throughout Europe, Anne released her solo album 'Celtic Goddess' in 2003 and recently signed to CMR in Australia. Anne is presently studying Law at DIT.



Mairead Buicke *Soprano*

Limerick born Mairead graduated with a first class honours BA Performance Degree from the Royal Irish Academy of Music, studying voice under the internationally acclaimed Dr. Veronica Dunne. She has performed in Concerts, recitals and operas in such venues as the NCH Dublin, The Metropolitan Club New York, The Hackney Empire London and The House of Lords London. While studying with 'Ronnie', Mairead was awarded first place in several major singing competitions and was awarded the prestigious Gervais Elwes Cup in the Feis Ceoil 2004. She was also awarded first place in the Belfast Classical Music Bursary April 2004 and was awarded the RDS bursary June 2004. Mairead is presently a full time young principal artist with English National Opera, London.



Celine Byrne *Soprano*

Celine is currently studying with Dr. Veronica Dunne at the Royal Irish Academy of Music, Dublin. She has a Masters in Music from the Royal Irish Academy of Music and an honours Music Degree from the Conservatory of Music and Drama, Dublin, where she was also awarded the college Gold Medal. She has participated in Master classes given by Malcolm Martineau, Dennis O'Neill, Wolfgang Holtzmair, Tina Ruta and Roberta Alexandra. Celine won the Maria Callas Grand Prix in Athens in March 2007 – the first Irish singer to win this prestigious prize. In April 2007 Celine made her Carnegie Hall Debut.



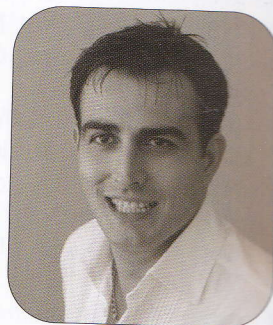
Paul Byrom *Tenor*

Paul started training with Dr. Dunne seven years ago. Since then he has taken lead roles in many light operetta's and musicals. These include *The Mikado*, *The Pirates of Penzance*, *GiGi*, *My Fair Lady* and many more. Paul is a regular soloist in the National Concert Hall and his most recent appearance was a sell out.



Giuseppe Deligia *Baritone*

Giuseppe Deligia currently studies with Dr. Veronica Dunne at the Royal Irish Academy of Music, Dublin. He also studies Opera with Suzanne Murphy. He works with renowned coaches, Jeannie Reddin, Alison Young, Mairead Hurley and Dearbhla Collins. He has been awarded the Veronica Dunne prize for Oratorio from the D.I.T Conservatory of Music. Giuseppe has much experience as a recitalist, having performed in venues throughout Italy, the UK and Ireland.



Imelda Drumm *Mezzo-Soprano*

Irish born Imelda studied with Dr. Veronica Dunne and initially graduated with an honours Degree from Dublin City University. She attended Opera Studio London 1997 supported by Glyndebourne Opera. Imelda returns to W.N.O as Meg Page in *Falstaff* Spring 2008 a Peter Stein production with Bryn Terfel and also will take part in Rossini concerts for W.N.O.'s Summer season.



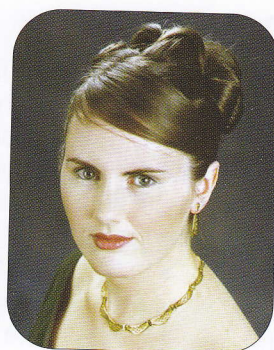
Tara Erraught *Mezzo-Soprano*

Tara was recently awarded 2nd place in the Veronica Dunne International singing competition, where she also received the Dermott Troy prize for the best Irish singer. She went on to great success in this year's Siemens Feisceoil winning the Gerves Elways cup and bursary, and she was also awarded the Charles and Carol Acton travel bursary and the Gaiety Theatre Bursary from the RIAM. Tara began her vocal studies with Dundalk based teacher, Geraldine McGee; she currently studies with Dr. Veronica Dunne at the Royal Irish Academy of Music, Dublin. Tara works regularly with renowned coaches Jeannie Reddin, Alison Young, Dearbhla Collins and Mairead Hurley.



Vivienne Hassell *Soprano*

From Cork, Vivienne Hassell is a Masters Graduate of the RIAM under the great Dr. Veronica Dunne and a UCC graduate. In 2004, she made her NCH debut in Mozart's Great Mass in C with the Lassus Scholars and in 2006 her recording debut in the DCF's "Mozart 250" celebration CD. A participant in the prestigious Wexford Festival ADP, she has also studied with Ann Murray, Dennis O'Neill and Gyweneth Jones. In 2006 she made her operatic debut as La Contessa in Ugo Benelli's production of Mozart's *Le Nozze di Figaro* and has just sung Clorinda in Rossini's *La Cenerentola* again with Ugo Benelli.



Angela Feeney *Soprano*

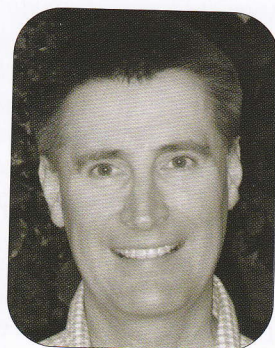
Angela gained 1st class honours degree at the Richard-Strauss Conservatory Munich. The first of Ronnie's students to become a Soloist at an International Opera House – The Munich State Opera. Angela appeared at all the major houses in Germany, Berlin, Hamburg and Frankfurt, worked with Sawallisch, Kleiber, Patane. Recordings include *Peer Gynt* (Orfeo), *Tiefland* (RCA) and Rossini's *Stabat Mater*.

She is Tutor of voice at Queen's University, Artistic Director of the Belfast Classical Music Bursaries, founder of The Lagan Ensemble, Deputy Director of the John Hewitt International Summer School. In 2006 Angela received an Honorary Doctorate from Queen's University Belfast.



Paul Kelly *Tenor*

Paul has sung roles in opera by Mozart, Handel, Poulenc, Smetena, A J Potter and James Wilson in addition to making extensive appearances in operetta and musical comedy. He has also appeared on the concert platform in oratorio including *Messiah*, Bach's *St John Passion*, Haydn's *Creation* and *Elijah* by Mendelsohn as well as in recital at the John Field Room.



Eugene Griffin *Baritone*

Now working as an accountant in the Mater Hospital, Eugene has had a varied musical career spanning opera, oratorio, musical theatre and management. Having studied with Veronica Dunne, Evelyn Dowling and Jeannie Reddin, he went on to sing with most of the large choral societies and orchestras in Ireland. His repertoire includes Handel's *Messiah*, Mozart's *Requiem* and Haydn's *Creation* and Seasons. A past member of the RTE Chamber Choir and a Vicar Choral in St Patrick's Cathedral, in recent years Eugene founded and managed a small chamber choir and organised many benefit concerts for charities like The Hospice and The Mater Foundation.



Kay Lynch *Soprano*

Kay is a Communications graduate from Dublin City University. She is also an honours music graduate from The Open University and holds a Professional Performer's Diploma from The Guildhall School of Music in London. She studied vocal technique with Dr. Veronica Dunne at The Leinster Opera Studio and with esteemed tutors in London (Lillian Watson), Zurich (Veronica Scully) and Sydney (Ron McConaghie – Sydney Conservatory). Kay has performed with The National Chamber Choir, Opera Ireland and at the RTE Proms. For four years, Kay was lead-singer with Riverdance, touring America, Australia, Japan and Europe. Kay currently tours and records with The Irish Sopranos. Their new album Believe will be released later this year.



Fiona McAndrew *Soprano*

Irish soprano Fiona McAndrew travelled from her home in Australia to study with Veronica Dunne. She won numerous prizes in the Dublin Feis Ceoil before gaining a scholarship to study on the Opera Course at the Guildhall School of Music and Drama in London.

Fiona has performed major roles for companies such as Wexford Festival Opera, Castleward Opera, Opera Theatre Company, English Touring Opera, Holland Park Opera, The Covent Garden Festival, The Rossini Opera Festival, Pesaro and the Lyric Opera of San Antonio, Texas.

Most recently she sang the role of Anne Sexton in Conrad Susa's *Transformations* for Wexford Festival Opera. This year she will also sing Violetta in *La Traviata* at the NCH for Lyric Opera followed by her debut for Opera Ireland as Sister Rose in *Dead Man Walking*.



David Martin *Tenor*

David hails from the border town of Dundalk in County Louth. He is a Lyric Tenor, possessing a truly remarkable voice with incredible stamina, agility, and flexibility, and once described as having "a beautiful Italian quality in his voice". He started his vocal training with Geraldine McGee in his home town and in the years following, he began to compete in various Feis Ceoil around the country with great success. In 1999, after winning both The Tenor Solo and the Joseph O'Mara Memorial Cup for Operatic Aria in Dublin, he began his studies with Dr Veronica Dunne and Jeannie Reddin in the Leinster College of Music and drama. Most recently he performed the tenor part in Mozarts Requiem K626 in the final concert of the Mozart Anniversary series here in the National Concert Hall. During his career to date David has gained a wealth of experience in concert performance, singing the tenor roles in excerpts from opera such as *La Boheme*, *Cavalleria Rusticana*, *I Pagliacci*, *La Traviata*, and many more. David currently performs in concert in venues around Ireland and the UK.



Colette McGahon *Mezzo-Soprano*

Colette studied with Veronica Dunne in the College of Music, Dublin. She has been the recipient of many awards including Arts Council Scholarships, Golden Voice of Ireland, s'Hertogenbosch International Competition (finalist), Kathleen Ferrier Competition (finalist).

Recent years have seen Colette focussing on Wagnerian repertoire, making her debut as Fricka for Longborough Festival Opera. A new Ring Cycle (Fricka, Waltraute) for the company commenced this year and will conclude in 2010.



Deirdre Masterson *Soprano*

Deirdre hails from Gorey Co. Wexford. At seventeen she won a scholarship to study under the direction of Dr. Veronica Dunne where she won all major Feis competitions and holds the title of being one of the youngest singers ever to win the Gervase Elwes Award. She is currently touring extensively with The Irish Sopranos.



Úna McMahon *Soprano*

After graduating from the BA Performance degree at the Royal Irish Academy of Music, under the tutelage of Dr Veronica Dunne, Úna moved to the Royal Scottish Academy of Music and Drama where she is currently enrolled in the opera school. Her roles there have included Amore *L'incornazione di Poppea*, Dorothee *Cendrillon*, and she has understudied Stewardess *Flight* and Nancy *Albert Herring*. Úna has also won many competitions including scooping the coveted Gervase Elwes Cup and Memorial Medal at the 2003 Feis Ceoil, Dublin.



Fiona Murphy *Mezzo Soprano*

Fiona Murphy, a Bachelors graduate of UCD, studied with Veronica Dunne in Ireland before completing her Masters at the renowned Curtis Institute of Music, Philadelphia. She went on to train at the Houston Grand Opera Young artist Programme. She has performed leading operatic roles with major opera companies in Europe and America most recently singing *Carmen* in Dublin, and *Hansel* in Houston.



Miriam Murphy *Soprano*

A native of Tralee, Miriam began her studies under Dr. Veronica Dunne at the DIT College of Music in Dublin. During that time she won every major Irish competition, including the Joan Sutherland Trophy in the Dr. Veronica Dunne International Singing Competition, the Gervase Elwes Cup at the Dublin Feis Coeil and the Yamaha International Foundation Bursary. In 2006, Miriam won the prestigious Seattle Opera International Wagner Competition. In the concert hall, Miriam's appearances have included Verdi's *Requiem* at the Barbican, Beethoven's *Mass in C* at the National Concert Hall in Dublin and Mahler's *Das Lied von der Erde* under Sir John Eliot Gardiner for the BBC Proms.



Susanne Murphy *Soprano*

Born in Limerick, Susanne studied with Dr. Veronica Dunne at College of Music, Dublin from January 1973 to July 1976 when she joined Welsh National Opera as principal soprano, singing major roles from Mozart to Janacek.

Performances abroad have taken her to Staatsoper in Vienna, Munich, and Koln; Brussels, Milan, Modena, Piacenza, Basel, Geneva, Frankfurt, Lyon, and festivals at Aix en Provence and Holland. She has an active national and international concert and recital career and her work has also brought her into adjudication, teaching and masterclasses.

She has received Honorary Degrees from Universities of Glamorgan and Limerick and has been made an Honorary Fellow of the University of Cardiff and Royal Welsh College of Music and Drama.



Jack O'Kelly *Baritone*

Jack O'Kelly studied with Veronica 'Ronnie' Dunne between 1984 and 1987. His debut in the National Concert Hall in Rossini's *Stabat Mater* and Dvorak's *Te Deum* was greeted by The Irish Times as 'excellent'. Ronnie's only comment was 'Don't ever cross your legs on the concert platform again'. He made his operatic debut in 1987 as Guglielmo in *Così fan Tutte* with the Opera Theatre Company. Jack joined Welsh National Opera in 1988, where he remains, despite Ronnie's hard work, a member of the Chorus. Jack has had over twenty years of fun in what must be one of the best jobs in the World; for this and for the future he will remain indebted to 'Ronnie' Dunne.



Cara O'Sullivan *Soprano*

Since she won the RTE Musician of the Future competition in 1990 Cork born Cara O'Sullivan has risen to prominence as one of Ireland's leading sopranos. Cara represented Ireland in the 1993 Cardiff Singer of the World Competition; was first prizewinner in the Second International Stanislaw Moniuszko Vocal Competition, in Warsaw in 1996, and won the Classical Artist Award in the 1997 National Entertainment Awards in Ireland. Cara has recorded frequently for RTE radio and television.

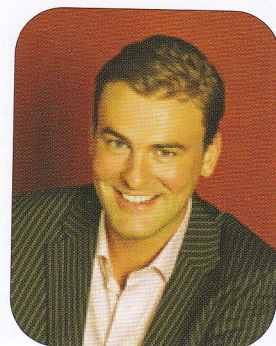
Recent engagements include Elvira *Ernani* for ENO, de Falla's *Three Corners Hat* with the National Youth Orchestra of Ireland and Fiordiligi *Così Fan Tutte* for ENO.

Cara's debut solo album was released in Ireland in 2003.



Howard Reddy Baritone

A baritone from Carlow, he began studying with Dr. Veronica Dunne in Dublin and then studied at the Curtis Institute of Music in Philadelphia, graduating with a Masters in Music. Performance credits include Il Conte Almaviva in *Le Nozze di Figaro* for Opera North, Grange Park Opera and the Curtis Opera Theatre; roles for Wexford Festival Opera; Marcello *La Bohème*, Tarquinius *Rape of Lucretia*, Captain *The Death of Klinghoffer*, Ramiro *L'heure espagnole* among others for Curtis Opera Theater. He is currently involved in a very exciting new project with his wife, mezzo-soprano Hanan Tarabay.



John Scott *Tenor*

DUBLINER John has played roles in *Fidelio*, *Il Trovatore*, *La Traviata*, *Madama Butterfly*, *Carmen*, *Tosca* and *Sweeney Todd* with Opera Ireland, Lyric Opera and Opera South. Has sung Flavio (Norma) in tour opposite José Cura. He is a member of the Three Tenors Ireland. John created the role of Patrick in Jim Wilson's *A Passionate Man* and performed in Meredith Monk's masterpiece *Quarry* at Spoleto Festival, USA. Oratorio includes Messiah, Carmina Burana, Mozart Requiem, Stainer's Crucifixion, with Lassus Scholars, Culwick Choral Society, Dublin County Choir.



Karl Scully *Tenor*

Karl is currently based in Ireland after completing two years of operatic studies in Italy with Gabriella Ravazzi. Whilst living in Italy Karl was resident tenor in Teatro Carlo Felice, Genoa. In Ireland Karl was a student of the Royal Irish Academy of Music, Dublin, where he studied under Dr. Veronica Dunne and Suzanne Murphy. Karl commences his postgraduate studies in Cardiff in September with Denis O'Neill.



Marie Walshe *Mezzo-Soprano*

From an early age Marie studied Violin and Piano at the Limerick School of Music, where she now teaches. Having won the RTE Voice of Promise competition at the age of 15, Marie performed her first recital on RTE radio and appeared as a soloist on the Late Late Show. Continuing her studies with Dr. Veronica Dunne she graduated from the College of Music Dublin (DIT), where she was awarded a medal of distinction for achieving first place in her final exams. Marie now divides her time between teaching and performing. Recent performances include Verdi Requiem at Cork Choral Festival, recital at Kilkenny Arts Festival and in Limerick a recital to celebrate Kate O'Bnens 100th anniversary.



Marie has recently been appointed Voice Tutor to the Post Graduate course in Chant and Ritual at University of Limerick.

Nicola Sharkey *Soprano*

Nicola Sharkey studied with Veronica Dunne in Dublin. She has performed leading roles with many major British and European opera companies, notably under the baton of John Eliot Gardiner. Nicola also spent a year as 'Stratospheric Soprano' with The Swingle Singers. She is renowned for her concert work and has released two CDs featuring operatic arias and traditional songs.



Franzita Whelan *Soprano*

Franzita's talent has been recognized through many International and National singing Awards and Scholarships, including the National Mozart Competition, the Lady Maud Warrender Prize and the Clonter Opera Prize. Franzita has toured extensively with The Welsh National Opera, Opera Ireland, the Garsington Opera, Opera Colorado, RTE Concert and Symphony Orchestra, amongst many others. For Opera Ireland, Franzita has appeared as the title role of Janacek's *Káta Kabanová*, Mrs. Foran in Turnage's *Silver Tassie*, Micaëla in Bizet's *Carmen*, the Third Norn, Woglinde, and Gerhilde in Wagner's *Ring des Nibelungen*, and the title role in Janacek's *Jenufa*.



Kathryn Smith *Soprano*

Kathryn is known for her versatility – performing music ranging from Opera, Operetta & Oratorio, throughout Ireland, Europe & the World, she is also a regular & popular performer here at the NCH. Kathryn has also performed extensively in the US including performances at Carnegie Hall and other major US Venues & has made frequent radio & TV broadcasts in Ireland, the UK & the US. As a teacher she is in constant demand, bringing many students to professional level, some of whom have appeared at Carnegie Hall, The West End & with the Riverdance companies. She also travels to the US regularly to hold singing Workshops.



Nyle Wolfe *Baritone*

Nyle studied with Veronica Dunne at the Leinster School of Music. A graduate of the Royal Academy of Music in London and Zurich's Opera Studio until 2006 Nyle was principal baritone of the Musiktheater-im-Revier, Germany. Nyle's new album "Moodswings" is available in the Music Box at the NCH.



CREDITS

Concert Promoter	Ite O'Donovan Dublin Choral Foundation
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P.R. Consultant	Angela McCrone

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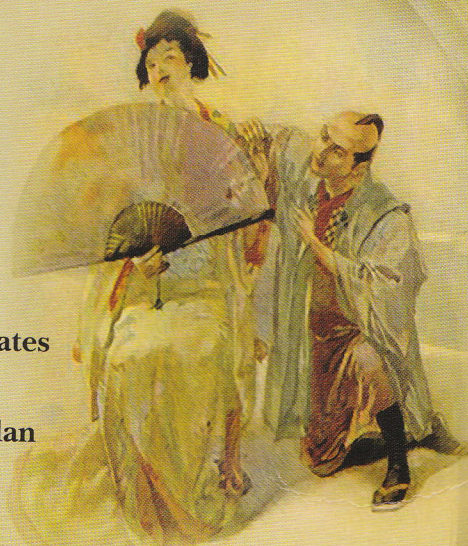
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Dr. Veronica Dunne as the Countess in the Queen of Spades, Opera Ireland November 2002

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